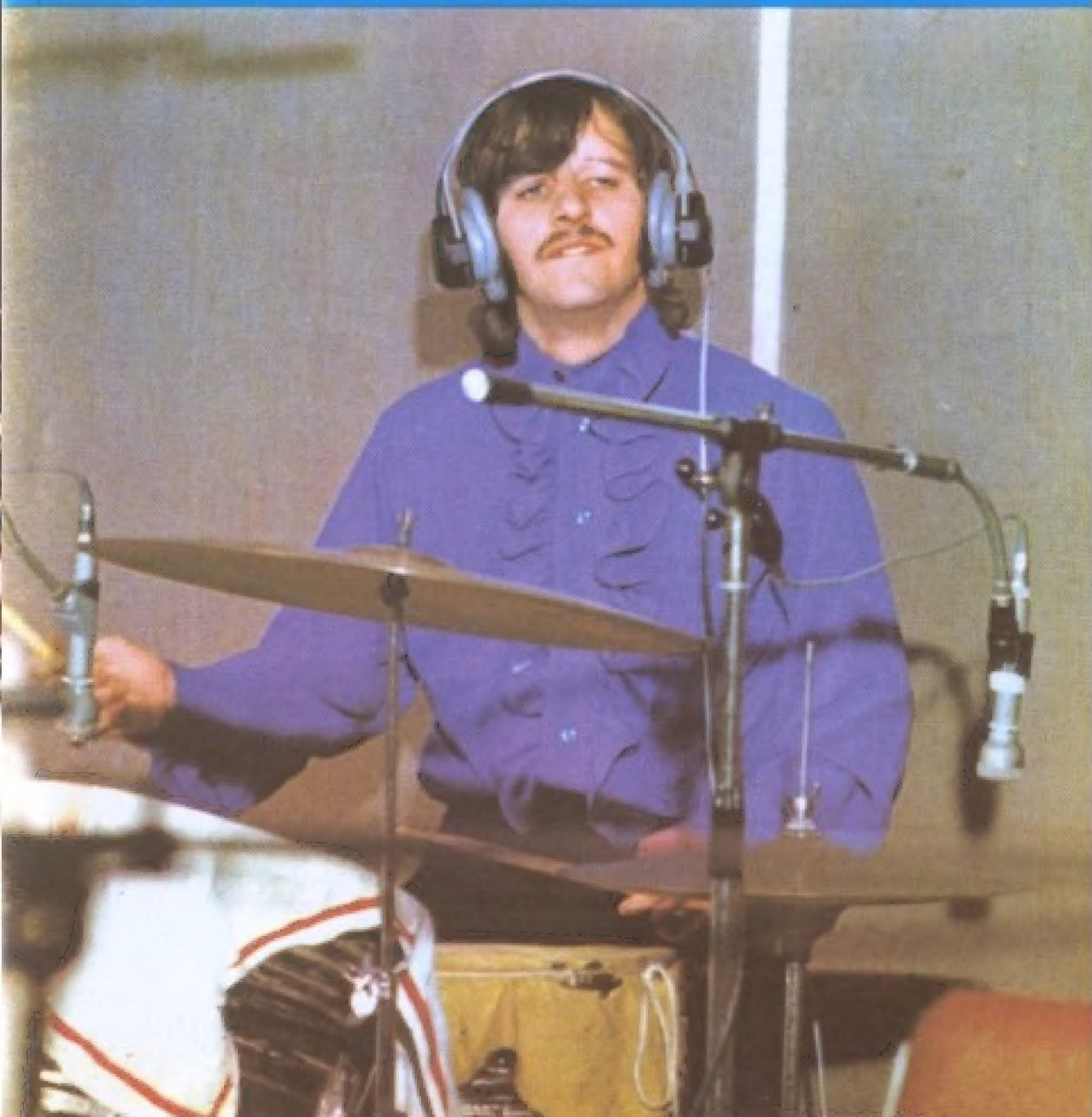


JAN. No. 66
2/6

The Beatles

MONTHLY BOOK



The Beatles Book

The Beatles' Own Monthly Magazine

No. 66, JAN. 1969

EDITORIAL

Extraordinary, isn't it, the way the Beatles' songs and thoughts have crept into so many aspects of our lives. Two events towards the end of '68 showed just how true this is.

The first concerned the hard faced men in the Kremlin, who show no fear of the Western countries' rockets and bombs. Suddenly, they seem to be scared stiff that their iron grip on the youth of the Iron Curtain countries is slipping. And who do they blame? That's right—John, Paul, George and Ringo. They do, of course, blame the general decadence of the West, but they single out the Beatles as the point of the arrow which has pierced their armour. And they haven't the foggiest idea what to do about it. It conjures up visions of Mutual Co-operation Agreement being signed by Comrades Kosygin, Brezhnev, Shelepin and Suslov on behalf of the Communist countries and McCartney, Lennon, Harrison and Starr for the West. That'll be the day!

The other event is right at the opposite end of the scale. Just a small paragraph, which appeared in most National papers at the beginning of December to the effect that the "Old Groaner", Bing Crosby, has finally got round to recording a Lennon & McCartney song—"Hey Jude". It may be hard to realise it now but Bing, in his own way, was the Beatles of the late '30s and early '40s. He rang up the fantastic sale of 200,000,000 records. But, he always seemed to ignore the Beatles' material, even when everyone around him was rushing to record their songs. Now, even he, has finally capitulated.

There have been a lot of false reports about the boys' forthcoming performances. Naturally, when the very first rumours filtered through on the grape-vine, they were seized upon by Beatle-hungry reporters and smashed across the headlines. But, as is so often the case, the reports concerned the early planning stages, which often have to be altered when the project is examined in detail.

Entry coupons have been pouring in for our 50 double tickets Lucky Dip. There's still a bit of a hangup on the venue of the show. It looks as though JANUARY 18 will be the big day. But, just in case things are altered after we go to press, I thought I'd better warn you all NOT to worry if the date, or times, or anything else, is changed. The 50 winning entries will each receive a double ticket for whatever is finally arranged.

See you all next month.

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Editor: JOHNNY DEAN

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Johnny Dean Editor.





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JANUARY NEWSLETTER

DEAR BEATLE PEOPLE,

Have you managed to snap up any good bargains in the January sales? Not to be left out of the annual New Year bargain spree **THE OFFICIAL BEATLES FAN CLUB** is having a **SPECIAL JANUARY OFFER** of its own.

If you have **NOT** yet joined the Club—or if you have let your membership lapse by failing to send your subscription renewal—**DO TAKE ADVANTAGE** of this offer . . .

APPLY FOR FAN CLUB MEMBERSHIP BETWEEN NOW AND JANUARY 31—AND ORDER ONE OR MORE NEW PHOTOGRAPHS FROM THE LATEST BATCH OF SIX 1969 BEATLES SUPERPIX—AND YOU WILL QUALIFY FOR THESE EXTRA BONUS ITEMS (1) FOUR MONTHS' FREE CLUB MEMBERSHIP, (2) A COPY OF THE LATEST FAN CLUB CHRISTMAS RECORD.

In other words, fill up the **BEATLES SUPERPIX** order form (see page 30 of this issue) or copy out the details on to a plain sheet of paper if you don't want to cut anything out of your **BEATLES MONTHLY**. In addition to the cost of the one or more **BEATLES SUPERPIX** you're ordering, add **SEVEN AND SIXPENCE** to the postal order you enclose. Normally that seven and sixpence would give you just a year's Fan Club membership, **BUT**, if you take advantage of our **JANUARY ONE-MONTH-ONLY OFFER** you won't be asked for a further year's subscription until the **END OF APRIL 1970!** **AND**, while stocks last, we'll keep on sending out free copies of the Christmas disc to January Fan Club newcomers. How's that for a bargain?

THANK YOU!: From all the four lads and their families—sincere thanks to all the kind Beatle People who inundated us with Christmas and New Year greetings in the form of cards, telegrams and little gifts. At the same time my personal Thank You on behalf of everyone at the Fan Club offices, including Elsa and Edith, for the nice little gifts you sent for US. We really do appreciate your thoughtfulness.

BEATLE BITS: Buyers of "The Beatles" LP set have been receiving as one of the enclosed Free Bonus Goodies the first colour portrait to show **PAUL** with the beginnings of a beard. During November he let it grow while on holiday in Scotland. By December it was getting a distinguished Royal Navy look about it. Will Paul keep a New Year Resolution to shave again? . . . Carnaby-street popularity poll results put **PAUL** at the top as Today's Most Admired Man, but the same teen-voters gave Harold Wilson a higher



Many readers have asked for more pictures of The Beatles together. Here's one that was taken recently with the boys doing the opposite to what the sign says, as usual.

placing than JOHN!!! . . . Radio Lux's new Programme Director, Tony Macarthur, to be congratulated upon the success of 208's 120-minute Beatles Special broadcast on November 21, eve of the LP release day. Former Australian radio personality Macarthur taped LP comments at PAUL'S own home the previous day . . . After dedicating the title "Martha My Dear" to his largest dog PAUL has penned a new song named after the more recent and much smaller canine addition to McCartney household inhabitants, little Eddie . . . Disliking an office partition at the Apple headquarters as much as the office staff did GEORGE took a great big hammer to it and demolished the thing . . . Anonymous Beatle Person suggests it's a good job Apple didn't get Beeching in as a boss "because he'd axe too many Beatle tracks"! . . . Thanks to KENNY EVERETT for editing all the bits of tape which went to make up the 1968 Fan Club Christmas Record.

FAN CLUB AREA SECRETARY CHANGES: BARBARA PAVEY is the new Area Secretary for the counties of LEICESTERSHIRE and RUTLAND. Members in these areas can reach her by writing to MRS. BARBARA PAVEY, 7 IRLAM STREET, SOUTH WIGSTON, LEICESTER . . . JOAN PENNINGTON, 14 HILIARY GROVE, HARRABY, CARLISLE, CUMBERLAND, is now Area Secretary for CUMBERLAND.

If you're reading this Newsletter on New Year's Day here's a nostalgic thought—it's exactly seven years to the day since The Beatles went for their first recording audition in London!

See you here next month. Tarrah for now.

FREDA KELLY,
National Secretary of The Official Beatles Fan Club.







NEW YEAR'S DAY

A date to remember each year for The Beatles

NEW YEAR'S DAY 1962. Precisely seven years ago. That's the date The Beatles came to London for their Decca recording test. They travelled up from Liverpool by train on New Year's Eve with Neil Aspinall accompanying them. They booked into the Royal Hotel and then took a look at Trafalgar Sq. before turning in for the night.

At the Decca studios in West Hampstead they used the record company amplifiers, because the technicians didn't like the look of the gear the boys had fetched with them from Liverpool, they ran through half a dozen numbers. Not their own stuff, but things like "Red Sails In The Sunset" (Paul) and "The Sheik Of Araby" (George). Brian Epstein watched them work—John, Paul, George and Pete Best. Three months later Decca's Dick Rowe sent through the Big Bringdown

News that the audition had been unsuccessful.

So New Year's Day 1962 was an unrewarding date in Beatle memory. How about other year-openers?

Two years earlier in 1960 the group had just stopped being The Rainbows in favour of becoming The Silver Beatles. George had been working since the late summer of '59 as an apprentice electrician at a Liverpool departmental store. Paul was still at school preparing to take "A" level exams in English and Art. John was at Art College. Pete Best hadn't joined the group at that stage. He was still drumming for an outfit called The Blackjacks. And Ringo was still known as Starkey rather than Starr. He was with a mate called Eddie Miles in the Eddie Clayton Skiffle Group.

LOCAL

By the first day of 1961 The Beatles were The Beatles and had given their first big local performance at Litherland Town Hall (December 27, 1960) for Merseyside deejay/comper/promoter Bob Wooler. And they had

played Hamburg's Indra and Kaiserkeller clubs. Ahead of them in 1961 were further Hamburg stints and their first long series of resident dates at Liverpool's Cavern Club. Bob Wooler recalls that they were paid about a fiver for their very first lunchtime session there!

Meanwhile Pete Best had taken up the drumming seat with The Beatles and Ringo was moving between Liverpool and Hamburg with Rory Storm's group.

SIGNED UP

At the very end of 1961, shortly after Brian Epstein had signed up The Beatles, Decca producer, Mike Smith, took a trip up to Merseyside and listened to John, Paul, George and Pete in the Cavern. It was as a result of this that the group's January 1, 1962 Decca audition was fixed.

On New Year's Day, 1963 The Beatles began a tour of Scotland but the venues were far from first class. With only one hit record to their credit ("Please Please Me" had yet to be released let alone climb to Number One) they were playing dance

Many early BEATLES BOOK readers will remember this photograph of the boys appearing in a sketch from their very first Christmas Show.

halls rather than top-circuit theatres. Mind you, their chance of appearing at big city Odeons was to come only a few weeks later when in consecutive months they went out with tours topped by Helen Shapiro (February) and Tommy Roe (March).

XMAS SHOW

Throughout the first 11 days of 1964 The Beatles were at London's Finsbury Park Astoria theatre in their own Christmas show. Amongst the supporting cast were names like Rolf Harris and Billy J. Kramer. Plus Cilla Black, who was in more or less the same position on the pop scene as The Beatles had been 12 months earlier. She'd released "Love Of The Loved" which John

and Paul had given her and it had been mildly successful.

"Another Beatles Christmas Show" was the title of the stage spectacular presented by Brian Epstein at London's Hammersmith Odeon the following year. Compered by Jimmy Savile that show also included folk like Freddie And The Dreamers, The Yardbirds and one of Brian's less successful discoveries, balladeer Michael Haslem. In the last few weeks of 1964 Ringo had been into University College Hospital to have his tonsils removed.

At the end of 1965 there was no big stage show for The Beatles. As an alternative they spent nine days of December touring Britain with The Moody Blues, a

fine opportunity for fans who lived far from the capital to see their fave rave foursome. But, unfortunately, it was also a final opportunity as this was the last Beatles concert tour of the U.K.

MARATHON

1967 opened with a marathon series of recording sessions. From these came what many people still consider to be the group's most brilliant set of tracks, the "Sgt. Pepper" bundle.

A year later at the opening of 1968 John was having a brief and unscheduled New Year holiday in Morocco, Ringo had just returned from a fortnight's "Candy" filming in Rome, Paul and Jane had become engaged

Jimmy Savile, who shared the bill with the boys at the Hammersmith Odeon show in 1964 took delivery of a beautiful new white convertible Rolls during the show, and George took over the steering wheel for a test run.





Another shot of the four Beatles rehearsing for their Hammersmith Odeon Christmas Show.

on Christmas Day, "Magical Mystery Tour" had been shown by BBC-1 on Boxing Day, the Apple shop had opened in London's famous Baker-street in time to sell more than a few Christmas gifts and George was preparing to leave for India for recording work in connection with his "Wonderwall" film soundtrack score.

For John, Paul, George and Ringo New Year 1969 won't be very much different than New Year 1969 for the rest of the population. None of the four feel inclined to dart off to faraway places. Instead the unanimous decision was to spend New Year with families and close buddies at home — with a pos-

sible trip to Merseyside for Paul.

Mind you the quiet and calm beginning to January doesn't mean an easy month is ahead. Most of the next few weeks will be devoted entirely to preparation for the "live" show, which is to be put on colour videotape for television showing. Although most of the programme will be made up from the special performances the four will give before invited audiences, there are several bits of outdoor filming to be done in advance on location. And there is composing work to be completed. More than likely The Beatles' next single, their first for 1969, will carry two of several special new numbers

John and Paul are writing for the show.

The busiest Beatle of all in the first part of this year will be Ringo. Even if he is less involved in preparing for the TV concerts, he has his very lengthy part to learn for his second solo film appearance—as Peter Sellers' son in "The Magic Christian". Shooting was to have started right away but the movie schedule has been re-arranged to let Ringo complete all the TV programme work with the other Beatles beforehand. This means he won't start shooting for "The Magic Christian" before the last week of January or the first of February.

FREDERICK JAMES.



(Addresses are in England unless otherwise stated)

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Miss Linda Stonebridge,
23, Highworth Avenue,
Cambridge.

John pulls on his snow-boots while he and Paul talk to a Canadian radio announcer in their dressing-room at the Hammersmith Odeon in 1964.









LETTERS from Beatle PEOPLE

Remember to send your letters to our New Address at 58 PARKER STREET, LONDON, W.C.2

Dear Johnny,

With most other Beatles' albums it took about three playings before I went mad over them, but it took about six playings before I liked their new double album. To tell the truth I hated it when I first heard it, but now I realise that, as Mal Evans said, the Beatles '68 ARE better than the Beatles '67! I'm even getting to like "Revolution 9" which, if not very musical, is certainly interesting, especially in stereo.

I don't expect you to print this, but I love the Beatles and their music so much, I just had to write. Many thanks to Hunter Davies for the great biography, and also to the *Beatles Monthly* staff for much marvellous photos and articles.

Yours sincerely,

J. Simonds,

491 Forest Road,
Walthamstow,
London, E.17.

(Fan Club No. 142641).

P.S. Very sorry to hear that John and Yoko have lost their baby. I am sick of hearing people criticising them.

Dear Beatles,

Words fail me! How can anybody write a letter of thanks for two such brilliant L.P.s? And how on earth or heaven for that matter, can anybody put into words their appreciation for them and the work the four creatively minded boys have put into them? I will try and thank you one by one . . .

Paul: Thank you so very much for your sad, beautiful lovely songs like "I Will" and "Mother Nature's Son", your powerful, exciting rock numbers like "Helter Skelter" and "Birthday". Your happy, carefree numbers like "Martha My Dear" and "Ob-La-Di, Ob-La-De". Thank you from deep down inside of me.

John: Oh! John. Thank you for *your* sad, wistful songs like "Dear Prudence" and "Julia", your bluesy ones like "Yes Blues" and "Sexy Sadie" and your rockers like "Everybody's got Something To Hide Except For Me And My Monkey" and your nice beaty ones like "Bungalow Bill" and "Happiness Is A Warm Sun". Oh! John, thank you, thank you so very much.

George: Darling George your compositions are brilliant from "Long, Long, Long" to "Savoy Truffle". I love "Long, Long, Long", "Piggies" and "While My Guitar Gently Weeps". Oh! George, they're beautiful.

Ritchie: Well done! Very, very well done, your first "All My Own Work" composition. Great, nice beat and very happy tune even if the words are a bit on the sad side! I also love "Good Night!".

Well, those are my feelings on the L.P.s. The sad, the wistful, the beaty, the bluesy, the country type, the happy and the carefree all put on two L.P.s. to make the most brilliant and versatile L.P.s. of 1968!

Also, while I'm here, I'd like to take the space to thank you for the posters and the gorgeous colour pics inside the dazzling and very impressive simple white cover. That's what I like about you Beatles, always a lovely surprise present for your faithful followers. Thank you again. Oh! yes. I like "Revolution No. 9". A wonderful and absolutely true interpretation of LIFE!

Are the musical bits "Day In The Life" and "Strawberry Fields Forever" played backwards?!

Yours faithfully,

Joanna (Joey) Thomson,

Kingston,

Gilmerton Road,
Edinburgh 9, Scotland.

Dear Johnny,

If I were asked to comment on the Beatles new double-album L.P. I would stress that I was very much in favour of it. Maybe I am biased because I have always followed the Beatles in everything they do. I have two favourite tracks: "Martha My Dear" and "While My Guitar Gently Weeps". Personally I think George is one of the most underrated song-writers of our time. His music and compositions have always got through to me and somehow I feel this particular one will be an extra big hit amongst the fans.

The first time I heard the complete L.P. I thought it was good. However, I feel disappointed that the boys chose to include "Revolution No. 9" amongst the tracks. I listened to this particular sound and kept asking myself what the purpose of it was, but I came to no logical conclusion. I thought, perhaps that it was supposed to be an indication of some sort of overture for an effect of drug-taking. Personally I am unable to say very much in favour of it because I fail to see what it is trying to put over. Maybe if someone could enlighten me I'd be able to understand and therefore appreciate it far more.

No doubt this is the boys' best L.P. to date and I'm honestly very pleased and proud to be the big Beatles' fan I am. I only hope I don't sound too unsociable in my comments on "Revolution No. 9".

Love to Paul.

Love and Godbless from,

Elaine Danson,

51 Granville Road,
Gillingham, Kent.

Dear Mr. Dean,

I have just read your article in *Beatles Monthly* about the tapes of the concerts in San Francisco, and I think if they were released, that they'd sell in thousands even though all the tracks have been studio-recorded previously. What about "Oldies but Goldies"? We all had those tracks (except one) but it still sold. Not as much as the usual Beatle L.P.s, but still as much as any other L.P. by an ordinary artiste. These tapes are definitely historic, I'd nearly pay £5 each for them especially, if, as on Tony Barrows tapes, they introduce the numbers and ad lib, etc. Sinatra has a live L.P., The Stones have a live L.P., The Kinks, The Four Tops, Donovan, Ella Fitzgerald, all have live L.P.s. And why not the Beatles? If the record company thinks the live L.P.s. won't sell, then the answer is to issue them on one of the cheap labels, thus giving Beatle People an excellent bonus for their help in making the Beatles, E.M.I., *Beatles Monthly*, etc., what they are today.

Yours sincerely,

William Smith,

11 Yellow Road,

Whitehall,

Dublin 9, Eire.

P.S. Please do all you can to have these records released and 10,000,000 Beatle People will be very happy. *Beatles Monthly* is still great, especially the photographs. But could you please get the Beatles themselves to answer those questions on the Letters page.

Dear Johnny,

By God! I dare you to print this letter! I dare you to print this because I have never read such nonsense in my life. The nerve of you to say you "avoid prying into the boys' lives". Come, come. Who was it that talked about their innocent escapades with their girl friends? Who was it that visited the boys in their homes and took pictures of them, no less? Who is it that urges them to dig in and reveal their inner selves? ("Just speak a little louder into the mike on your left, Ringo"). And don't tell me it was the Catholic priest down the road either! No, for once your biased editors have talked themselves into a six foot hole. Yes, let's have another pic of Paul in his long woollies.

Make that a coloured one. Or how about one of George shaving? It's so sexy, it'll really grab the readers! And don't forget a side shot of John taking his glasses off.

Please, this has got to stop. We all know the Beatles had to give up something to remain famous. No matter what anyone says, the four Beatles are not John Lennon from Liverpool, Paul McCartney born on 18th June, 1942, George Harrison, son of a bus driver, or Richard Starkey. They are the Beatles. And they know it. They are the ones who flaunt themselves before the press. They are the ones who relish having a book made out of their historic rise to ruin. They are the ones who think they've invented some magnificently sinful ideas. Well, surprise! None of us were born yesterday.

So please, enough of this hypocritical nonsense about the Beatles having a private life. You know and they know that such a dream is no more than just that—a dream! And don't forget, you were the ones who wrote up lovely Yoko on every other page and pasted poor Jane all over the front covers and back cover and in between and now you have the gall to absolve yourselves of all blame by saying the Beatles have a private life, and, by gummy, you are not about to interfere. Sickening, indeed.

Oh, no. I'm not cancelling my subscription or burning my fan club card. You cannot get rid of me that easily. Instead, I will stick it out a bit longer, because I know what John and Paul and George, and Ringo are—they're human; they make mistakes; people hate them; young girls long to go to bed with them; God smiles at them, with them. You see, they are no more than a magnification of ourselves. We know because they know and they are us. What private life? It does not exist. Nothing exists except the soft moment after hours when they come home and laugh at you.

Sherry Clarkson,

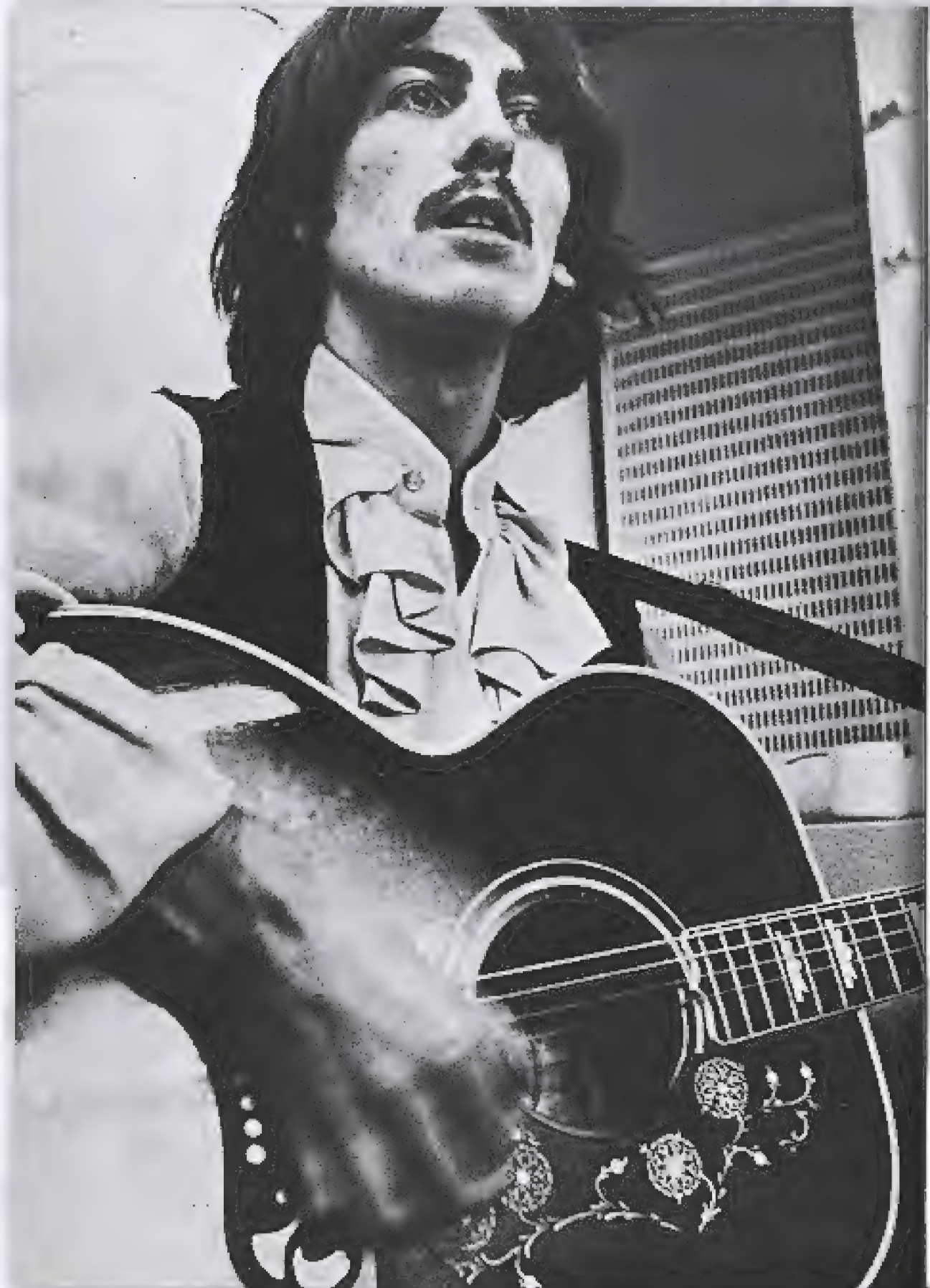
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Johnny Dean answers: Have you ever had the feeling you're being GOT at?!! And WHO says I don't print knocking letters (about me anyway)?!





George's U.S. Visit

Mal Evans gives you a complete report on George and Pattie's recent U.S. trip with Jackie Lomax

WHEN I left London for Detroit on Wednesday, October 16, I expected to be in America about two or three weeks. In fact, the eventual length of the visit was nearly SEVEN weeks. Which explains why I wasn't able to get this piece into the December issue.

At first the idea was for Jackie Lomax, our Apple rock star (well, you know who Jackie is without me putting that!), to make promotional trips around half a dozen big American cities. To do a few radio and TV interviews in each place. Before we went George had produced three tracks for Jackie's first Apple LP. He and Jackie had agreed that the two sides of Jackie's single should go on the album, but that left at least seven more tracks to be put on tape. It was at that stage that George decided it would be great to get Jackie into studios on the West Coast of America, to make the rest of the album there in Hollywood. So that's why our stay became so prolonged.

BASEBALL WINNERS

As I said at the start, I headed for Detroit to meet up with Jackie there. Our first day in Motortown was fantastic because Detroit had just won the baseball World Series. I took Jackie across the river from Detroit into Canada for a TV show and on our way back, as soon as we came out of the tunnel, we found ourselves looking at a Detroit sky which was just full of paper. Sirens and hooters were going, people were dancing

in the street. Fantastic! Like a Cup Final times ten!

At the airport that night you'd have sworn The Beatles were arriving or leaving. Crowds of baseball fans—and who isn't a baseball fan in Detroit?—were swarming everywhere. To such an extent that our plane take-off was delayed two hours while they sorted things out and controlled the people!

During the coming couple of weeks we did about 15 key cities with Jackie doing himself a lot of good everywhere we went by making friends and being pleasant.

OLD FRIENDSHIPS

In places like Chicago, San Francisco and Washington it was great to renew old friendships with deejays I knew from two, three and four years when they'd been with us on Beatles U.S. tours.

In Cleveland there was one incident I must recall for you. That Sunday night "Revolution" was being shown on The Smothers Brothers' show. We went along to a concert that evening and in the middle of it they took the lights down while the audience of about 8,000 kids gazed at a tiny television set trundled on to the centre of the stage. Yes, even a packed pop concert stopped so that both the artists and the audience could watch The Beatles' film clip on telly! Jackie and I were amazed, surprised and excited at this very real tribute from the stars of the concert—Big Brother And The Holding Company.

From New York we flew to Los Angeles on Sunday, October 20, and George was



there at the airport to meet us. He'd already been there with Pattie for four days. They'd just been to a knockout concert by the Cream and were full of that.

George had rented a very beautiful house in Beverly Hills, one which Elizabeth Taylor used not too long ago. Address was 1330 Schuyler Road, a marvellous place. Complete with swimming pool of course!

We didn't have too much fun trouble at the house except on October 31, "Trick or Treat Night". That's the American version of Halloween and they have all the same trimmings we have like putting candles in pumpkins. Kids knock at your door and demand a treat or threaten to pull a trick. See what I mean? Well, when a gang of friendly Californian Beatle People knocked on our door we were quick to settle for a treat hand-out!

By meeting with people from Capitol Records before we arrived, George had already set up the first recording sessions for Jackie. The location was Sound Recorders Studio of Hollywood, near the famous Hollywood and Vine intersection and less than a block away from Capitol's headquarters, the famous Capitol Tower building which is shaped like a stack of giant records piled high up into the sky on top of one another.

At Jackie's first session we started work on "Is This What You Want" and "Speak To Me", both original Jackie Lomax numbers like all the rest we've prepared for his February Apple LP.

TERRIFIC

The American session musicians were terrific. Most of the time we worked with the same three guys—on drums, bass and organ. The drummer, Hal Blaine, is the top man for the job. He's on Elvis' current single "A Little Less Conversation". The Mamas And Papas wouldn't record without him and have even postponed sessions to wait for him to be available.

So mostly it was just a backing trio behind Jackie but sometimes George organised a brass section or a string section for particular tracks. And a threesome of great girl singers from time to time.

Between sessions we had more than a few visitors up at the house. George was especially pleased Donovan and Cream were in town and they spent several long evenings with us. Also Al Grossman, Bob Dylan's manager, invited us to spend a few days at his place in Woodstock, New York, at the end of our stay in America. And this we were more than pleased to do.

Must tell you about one off-beat shop we went to just outside Hollywood. A place called Ludie's which sells Western gear. We didn't find anything to fit us (for one reason or another) but we had a fabulous time looking round. They had this massive big car done out with Wild West fittings. The foot pedals were horseshoes, rifles on the sides, steer horns on the front, revolvers for door handles, cowhide interior and silver dollars studded about the dashboard. Ridiculous! It wasn't for sale which may be a good job or we'd have fetched it back to startle the West End of London with an Apple-cowboymobile!

MARY'S AWARD

Another special diary entry for me concerns the Saturday night I had the honour of collecting for Mary Hopkins her first award in America. This was one of the new Teena Awards and I had to step up through this hotel ballroom packed with pop and movie celebrities to pick up her trophy and to explain that Mary couldn't do so in person because she was in New York rehearsing for her appearance on the following evening's Ed Sullivan TV Show.

George has bought a Moog Synthesiser. Not sure how much they cost but I know it must be somewhere around the 10,000 dollar mark. Let me explain. We used a Moog Synthesiser at a couple of Jackie's sessions and George couldn't resist the idea of ordering one. It will be shipped over for him very soon and will be installed at home. May well hear the results on 1969 Beatle records, folks.

Oh yes . . . you want to know what it is. Well, it's a piece of very elaborate electronic equipment which duplicates just about any

◀ *It looks as though John is congratulating Paul on moving into a semi-detached. What do you think of George's pseudo-tie sweat-shirt?*



sound you can think of from the dripping of rain on leaves to a bank of violins! You just play about with umpteen valves until you create the sound you're after.

In between sessions at Sound Recorders George found himself conducting quite a few auditions. Not ones he'd set up in any way. Singers and musicians just seemed to arrive at odd moments and ask for a hearing. If we weren't too tied up with Jackie's work George was very tolerant and listened to them performing.

GREAT PANIC

Then one day we had a great panic about the new Beatles' album. Good job George was there on hand as it turns out. What happened was this. Capitol had started to make the master records but as soon as George heard their version he realised they'd done all sorts of technical things to it that altered half the effects! It's called "compressing" and "limiting". Anyway they had done it all wrong and if George had not heard it in time, taken the tape away to work on it himself and returned it the way it should be the American LP records might have

been a bit of a mess! It was a lot of work for George but worthwhile. Curiously enough we've heard from American fans in the past that they prefer to buy the original British versions of many LP albums because they reckon the sound is better. So quite a few will buy Beatles' records locally and then send off to London for a second copy.

By the third week of November we'd finished work on seven LP tracks for Jackie's album. George had worked very closely with Jackie all the way through in the studios. Because he knows exactly what Jackie is after on his records, George is the ideal producer for him. They share a lot of feelings together and have this great musical sympathy as it were. George spent a lot of time with orchestrators doing arrangements whenever these were necessary. He was as busy as we'd been all through the previous five months at home in London.

At the end I had a suitcase that seemed to weigh a ton —it contained the boxes of tapes we'd recorded.

One Friday George did a quickie surprise guest appearance on The Smothers Brothers TV show at the CBS Television Studios.

BACK ISSUES

PLEASE NOTE THAT THE FOLLOWING ISSUES ARE STILL AVAILABLE: Nos. 16, 17, 18, 19, 20, 23, 25, 27, 31, 32, 38, 44, 46, 48, 52, 53, 54, 55, 56, 57, 58, 59, 61, 62, 64, 65



ALL OTHER ISSUES ARE NOW OUT OF PRINT!!!

If you would like any of the issues which are still available just send full details and a Postal Order for 2/6d for each number that you want to:

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Please list alternatives, if possible, when ordering in case the magazines you request are out of print when we receive your letter.

Donovan was on the same programme which was good. George just walked on at the beginning and you should have heard the wild reaction from the audience!

To round off our stay we spent the last part of November officially "on holiday". George, Pattie and I went to this friend's house in Palm Springs while Jackie went to Miami. At Palm Springs we went on an aerial tramway which goes up about four or five thousand feet. It's 85 degrees at the bottom but at the top it's covered in snow! Beautiful experience!

From there we went to Al Grossman's house for our last few days and then flew back to London on the last Saturday of November.

One diary entry I've left to the end because it's a great one—a great memory for me at any rate. One Wednesday evening Pattie, George and I went to Hollywood's Western Recording Studios at the invitation of Frank Sinatra. We watched him work through his session. Afterwards he took us all out for dinner on Sunset Strip and we had a fascinating time listening to his stories and gags. There's an evening I won't forget!

By the way, you may have read that George was keen to make the homeward journey by boat rather than plane. As it turned out we couldn't find a suitable sailing and to have waited for a boat would have meant spending quite a chunk of December in New York. After seven weeks away from Britain we were all for getting back as soon as possible so we booked a TWA flight from New York to London. Trip couldn't have been more pleasant and we were looked after very well indeed.

Just in case a copy of this issue finds its way to Capitol Records in Hollywood (and I'll see it does by airmailing a few copies myself!!!) I'd like to say how great all the Capitol people were while we were with them.

All through December I've been catching up on my letter-reading and it's great to see how many of you enjoyed the special LP feature I did for the November issue. A lot of you have asked extra questions about the recordings on the two LP discs so I think we'll have to devote a bit of a piece to the answers in next month's Beatles Book. That suits me if it suits you. O.K.?

MAL EVANS.

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I don't know who the fifth Beatle is but the boys don't seem to be very concerned about their new partner.







THE NEWS BEATLE NEWS

BEATLES TELEVISION SHOW

As this issue of *Beatles Monthly* went to print—earlier than usual because of the Christmas holiday week—Apple and The Beatles had yet to announce new details for the making of The Beatles' much-publicised TV show to be videotaped in colour before an invited audience.

Camera and technical crews have been booked for the week of January 17-24 but Paul's return from Portugal was awaited before a final decision on venue could be taken.

Rumours that the programme might be made in Liverpool instead of London have been denied. So has the idea that Andy Williams, who lunched with Apple executives a few weeks ago, might make a guest appearance in the show.

***Meanwhile 50 *Beatles Monthly* readers, winners of the Lucky Dip competition announced last month, are to receive pairs of free tickets for the TV show and will be able to watch The Beatles in "live" performance. The 50 winning names are to be drawn from a drum by *Beatles Monthly* Book Editor Johnny Dean on New Year's Day. Their names will be listed in the February issue and they will hear by post of their success no later than Saturday, January 11. Winners will get full details of performance date, time and venue along with their pairs of tickets. Unfortunately unsuccessful applicants cannot be notified but those who do not hear by post during the first 11 days of January should take it for granted that they were not amongst the lucky 50 readers.

JOHN-YOKO FILM FOR AUSTRALIAN TV

Australian television have commissioned the making of a special feature-length film by John and Yoko. The plot is being kept very secret but the film will make an hour-long TV show. Although John and Yoko are directing, they will not appear in the film.

Paul in Portugal

Accompanied by his current "steady", American photographer, Linda Eastman, Paul spent a December week in Portugal visiting "The Beatles" biographer Hunter Davies.

◀ *Mary Hopkin and Paul McCartney talk about songs they recorded for her first Apple L.P.*

John Joins Stones!

John heads an all-star quartet put together for a single, once-in-a-lifetime performance to be seen in the Rolling Stones' forthcoming TV show, "Rock 'n' Roll Circus". The group, known as A. N. OTHER, includes John as singer and rhythm guitarist, backed by ex-Cream star Eric Clapton, Hendrix Experience drummer Mitch Mitchell and Stone guitarist Keith Richards. In the show they will be seen playing Yer Blues with John as lead singer.

Yoko Ono accompanied John to the filming of the show and may be seen singing in the finished version of the TV film.

George had planned to join John as a guest on "Rock 'n' Roll Circus", but was prevented from doing so by urgent re-mixing sessions on material for Apple's first Jackie Lomax LP, produced in Hollywood.

Yes, It's Really Tiny!

As soon as Beatles Fan Club members began to receive their copies of the latest Fan Club Christmas Record, Freda Kelly's Liverpool offices were flooded with 'phone calls from all over the country. Main topic: "Is that REALLY Tiny Tim with George on Side Two?" Simple answer: "Yes!"

George's contribution to the longer-than-average eight-minute disc was recorded in the New York apartment of attorney Nathan Weiss. By chance Tiny Tim was visiting George at the time and is heard adding his own message as well as singing *No where Man* to his own banjo accompaniment.

Ringo's quick-fire conversation with his own pre-recorded voice, Paul's piano playing and singing of his own *Happy Christmas* theme song and John's typically Lennon-esque story-telling were taped in The Beatles' own homes. The final version of the disc was edited and put together for the first time this Christmas by a guest producer, deejay Kenny Everett.

NEW YEAR "SUB"

Further delays in the release of Apple's "Yellow Submarine" soundtrack LP have set back the issue date to mid-January.

As previously reported, Side One has The Beatles' six recordings. On Side Two George Martin's Orchestra presents *Pepperland*, *Sea Of Time*, *Sea Of Holes*, *Sea Of Monsters*, *March Of The Meanies*, *Pepperland Laid Waste* and *Yellow Submarine In Pepperland* (which is the Pepperland Band's version of the film's title tune). Catalogue numbers for the LP are PCS 7070 (stereo) and PMC 7070 (mono).

Fan Club Secretary Freda Kelly tells

SECOND SET OF 6 EXCITING NEW PHOTOS Plus special January offer for New Members

On the opposite page you can see miniature versions of the new set of six exciting photographs which are added to the BEATLES SUPERPIX range this month. BEATLES SUPERPIX are available to ALL BEATLES MONTHLY BOOK READERS.

Already since the autumn launching of BEATLES SUPERPIX many thousands of you have collected the complete set of eight photographs we made available at the beginning. Those pictures—SUPERPIX SET A—are still available. AND, from January 1 1969, the new batch of six pictures—SUPERPIX SET B—are ready.

To mark the arrival of SUPERPIX SET B we're making a very special January offer which I've mentioned on this month's Club Newsletter page. JOIN the Fan Club AND order some of the new Superpix BEFORE JANUARY 31 and you'll receive not only your Superpix but a FREE COPY OF THE LATEST BEATLES FAN CLUB CHRISTMAS RECORD, plus four months' FREE FAN CLUB MEMBERSHIP and all the usual members' goodies including a fully illustrated BEATLES BIOGRAPHY BOOKLET giving every important date and disc release in The Beatles' career between 1956 and 1968!

Aren't the new SUPERPIX sensational? Apart from the four really groovy portraits of JOHN, PAUL, GEORGE and RINGO, we've got a couple of special "BY POPULAR DEMAND" group shots—an informal close-up of the group looking into the camera and a historic BRAND-NEW on-stage shot showing THE BEATLES IN "LIVE" PERFORMANCE.

To order SUPERPIX SET B (and to join the Fan Club too) just fill in the coupon below OR copy out the details on to a plain sheet of paper if you don't want to cut anything out of the book. BUT REMEMBER YOU'VE GOT TO ACT IMMEDIATELY IF YOU WANT TO TAKE ADVANTAGE OF OUR JANUARY OFFER. Stocks of the Christmas Record will not last long and the closing date for the offer CANNOT be extended beyond the end of January.

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